



Sioux Scope



A Newsletter for the Sioux City Camera Club

January 2019

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Thursday Program "Light Painting" Presentation

Thursday, January 10th program will be a light painting presentation by Tyler Flammig.

Also, if you have experimented in light painting photography yourself, and would like to share some of your photo's, send your digital images in the usual format and file size to digi.entries@gmail.com. Please put Light Painting in the subject line so they don't get confused with this month's digital contest entries.

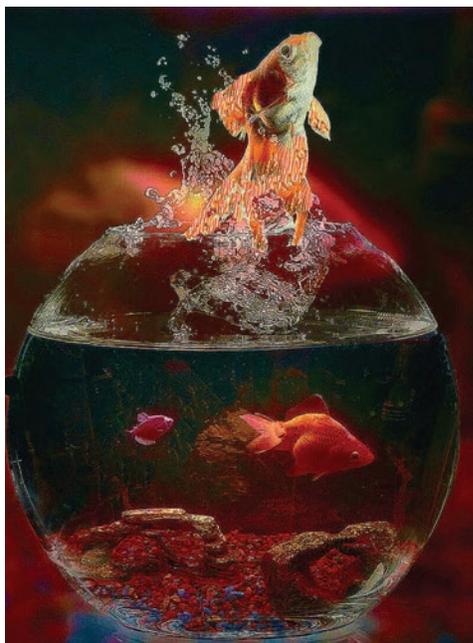
After the program there will be a discussion during the business meeting on ways to improve the Camera Club experience for new and existing members and ways to recruit new members through Outreach activities.



The Sioux City Lewis & Clark Interpretive Center
The Betty Strong Encounter Center

The Sioux City Camera Club is exhibiting again this year at the Lewis & Clark Interpretive Center from October 7, 2018 **through January 13, 2019.**

Carl Hardy's "Fish in Flight" (far left) is in the top 50% most voted on ViewBug.com. It placed ahead of 434,897 submissions.



2018-19 Assignments

10th Jan.	Treats	Curt Stover
31st Jan.	Prints Judge	Mike Greiner
	Digital Judge	Mitch Keller
	Treats	Mike & Annie Greiner

Submission is by 5 p.m. Saturday, January 12 for Digital Images and Color and Black & White Prints. Send all digital submissions to digi.entries@gmail.com for both color and black & white submissions. The subject line should clearly state: SCCC Digital Entries for January. Drop-off location for Prints to be determined.



A Newsletter for the Sioux City Camera Club

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Educating and Connecting
People Through Photography

Get Involved - New Opportunities for You

Information from PSA for Sioux City Camera Club members who might be interested.

"Peace on Earth," Greetings to all members of the Photographic Society of America (PSA). For many of us there were religious holidays this month of December. May you all find joy and comfort from your various beliefs. As we enter this new year, let us celebrate an outpouring of love within our global brotherhood of photographers. "And, may there be Peace on Earth."

Elena McTighe, FPSA, MPSA, PSA President

If you live in the USA, are a member of the Photographic Alliance of America (PAA), that is, a member of a PSA-member club and an individual member of PSA; it is time for you to prepare your submission for a FIAP Distinction. FIAP Distinction information can be found at: <https://psa-photo.org/index.php?paa-distinctions> and you can begin the process now by submitting an online FIAP Distinction Registration Form. You need to have a FIAP Photographer's Card before you submit an online FIAP Distinction Registration Form.

You must register BEFORE January 31. For more information contact PAA President at paa-president@psa-photo.org.

PSA Chapters Showcase will accept entries beginning February 1, 2019. The deadline for all submissions is April 15 yearly. <https://psa-photo.org/index.php?chapters-showcase>
Society Recognition Award Proposals due March 1.

Light Painting Tutorial



Sioux City Camera Club

The Sioux City Camera Club is a member of the North Central Camera Club Council (N4C) and the Photographic Society of America (PSA). See our website @ <http://www.siouxcitycameraclub.com> for meeting information.

Club Leadership 2018-19

Tom Schoening - President
Jerry Mennenga--Vice President
Doug Conrad-- Secretary/Treasurer
Michael Greiner -- Director at Large
Kevin Smith-- Past President
Carl Hardy --N4C Contact
Carl Hardy -- Newsletter Editor
Doug Conrad -- Webmaster

A Post By: Darlene Hildebrandt (page 3,4,& 5)



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LIGHT PAINTING - HOW TO DO IT

Basically what you do is set your camera on Bulb, open the shutter using your locking release and walk into your scene and start lighting the objects in the camera view using your flashlight. It sounds simple but can be quite tricky to get just the right amount of light in different places, not get yourself in the image, and still get a good overall exposure. Here are a few tips or starting points, then you just need to experiment and adjust as you go.

Setting up your base exposure

Before you start "painting" take a test shot, without the flashlight, of the scene as it is with no additional light added

Review that image and make sure you have a good overall exposure of the scene, with it perhaps just a little on the dark side (histogram should be mostly inclined to the left side)

When you are happy with the exposure, adjust your settings so that you have a long enough shutter speed to easily get into the scene and light the subject with your flashlight before the shutter closes (at least 30 seconds). You may have to go to a smaller aperture to do so.

Once you know your exposure and your shutter speed is at least 30 seconds long, you can get started. If you can bring a friend along they can press the shutter release for you, so you can go in and out of the scene without returning to the camera after each shot to press it again. Or a wireless remote comes in handy here too.



Adding the flashlight - tips for light painting

To keep yourself invisible, always make sure the flashlight is aimed at the **subject**, and that you do not light up yourself, dark clothing helps too. Also keep moving during the whole exposure. Don't stand in one place for more than a couple seconds or you will show up as a ghost in that spot.

Don't aim the flashlight back towards the camera, unless you want what I call "light bugs". Sometimes you can use that technique on purpose to create streaks of light and outline your subject, and that can work well also. See the image of the little red wagon above for an example of light bugs. I believe I accidentally had my headlamp on while I painted and it made the light bugs - but I kind of liked it so I kept it. Happy accidents are great!

Keep the light moving the whole time so as not to create any harsh lines or bright spots. I like to make outlines of the shape of my subject or parts of it. Discover what works for you.

For a more defined and abstract look to your light painting you must come in a REALLY close to the subject! By that I mean about 1-2 feet away from the subject. YES you are going to get right into the scene. But if you keep moving, and keep your light moving you will not show up in the photo. (see the b/w of the old shack above for an example of this look and technique). Also make sure your flashlight beam is focused to a small area - that's why I like the Maglites, they focus down to a small spot.

For a broader more even light keep the flashlight beam wide and stand back from the subject a bit (4-8 feet) and light it from the side to create a nice cross light and texture on the subject. (see the color image of the old wooden shack below for an example of this affect)

My first shot to establish the base exposure. ISO 100, f/5.6 for 30 seconds.



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The things you want to look for in your first image are:

How did you do with your flashlight painting? If it was too bright in one area and not bright enough in another, just be conscious of how much time you spend on one spot and adjust accordingly.

If it is overall too dark or light, you may need to adjust your exposure time or your aperture.

If the flashlight isn't showing up well enough **you might need a longer exposure time** (just go from 30 seconds to 60 and try again) to allow you to paint slower and cover more areas better.

If you want the light more even, back up and use a wider beam.

If you want it more focused and like outlines, get closer.

Did you get any light bugs you didn't want? (turn off your headlamp!)

Did you get a ghost of yourself or a body part?

Generally look for any problems or areas you want to correct. Take note and do it again, and again, and again - until you're happy with it.

MAKING A MULTIPLE IMAGE COMPOSITE - SHOOTING FOR IT

Now that you're ready to progress to a larger subject we'll look at how to shoot multiple images of the same subject, so that you can merge them together in Photoshop later. The **ONLY** thing you're going to do different than what you just did in the lessons above - is paint the subject in sections. That's it!

For the firetruck image I actually shot about 30 different exposures. I didn't end up using them all but I wanted to make sure I had my bases covered and had options.



Light painted from a few feet away from the shack with a wider beam flashlight

That's the beauty of putting them together later - you do NOT have to get it perfect in one shot! Let's take a look at a few of my images from that shoot.



Lighting the back area where the hoses are and the back tire



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You get the idea right? Cover it well, then just to be sure, do it again. I think we were there (my husband was the button pusher, I ran the flashlight) about an hour and a half just doing this one shot. It was such a unique subject, and we had full permission to be there and be photographing it at night that I wanted to take full advantage of it. That it was a beautiful night and this stuff is just so much fun for me that once I get started, I lose all track of time.



Lighting the side panel and running board, notice how I've highlighted certain areas



Lighting the side panel and running board, notice how I've highlighted certain areas



Lighting up the windows from the inside! A little of the tree branch too.



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Lighting up the windows from the inside! A little of the tree branch too.

Wrapping up

Well I was a bit long winded on this tutorial, I hope you are still with me. I wanted to make sure you had all the details you need to go out and try this yourself. I fully expect you to do so and be ready with some images for Part Two when we are going to take our multiple shots and combine them to get something that looks like this in the end.

Action plan steps

- 1 get the right gear
- 2 find a good subject, get permission if need be
- 3 set up your camera using the starting settings
- 4 take your base exposure test shot
- 5 add your flashlight and light painting
- 6 review and continue



"1956 Le France Pumper" Corpus Christi, Texas